Journal of the Amateur Photographic Society of Madras.

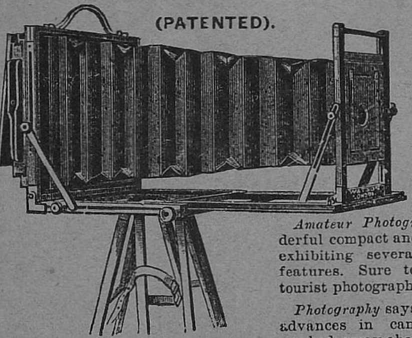
Vol. 4.—No. 6. Price As. 8.

May, 1898.

HIGHEST CLASS PHOTOGRAPHIC REQUISITES.

WATSON'S ACME TOURIST'S CAMERAS AND RECTILINEAR LENSES.

(PATENTED).



Press Opinions.

British Journal of Photography says:—"It folds into a smaller compass, and is lighter and more portable than any pattern we have yet seen.

Amateur Photographer says:—"A wonderful compact and fairy-like instrument exhibiting several new and important features. Sure to be a favourite with tourist photographers."

Photography says:—"One of the greatest advances in camera construction yet reached, away ahead of anything else."

Sizes and Prices.	6½ x 4¾			7½ x 5			8½ x 6½			10 x 8			12 x 10			15 x 12		
	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.
Camera and three double slides	9	12	0	10	0	0	12	5	0	14	0	0	16	12	6	21	0	0
Rapid Rectilinear Lens with Iris diaphragm	4	0	0	4	10	0	5	0	0	6	15	0	8	15	0	11	10	0
Solid Leather Travelling Case with spring lock ...	1	15	0	1	15	0	2	2	0	2	10	0	3	0	0	3	15	0
Rotating Turntable in base, and Tripod Stand ...	2	2	0	2	2	0	2	2	0	2	10	0	2	15	0	3	3	0
	17	9	0	18	7	0	21	9	0	25	15	0	31	2	6	39	8	0

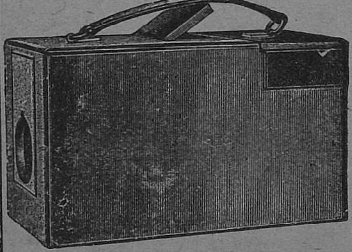
Aluminium Fittings—Reduced Prices.

½-plate and 7½ x 5	8½ x 6½	10 x 8	12 x 10	15 x 12
£2 10 0	£3 0 0	£3 10 0	£4 0 0	£4 10 0

Brass binding extra—recommended for India.

½-plate and 7½ x 5	8½ x 6½	10 x 8	12 x 10	15 x 12
£1 10 0	£1 15 0	£2 0 0	£2 10 0	£3 0 0

THE VAN NECK HAND CAMERA.



With Focussing Finder showing full size objects.

¼ plate size for 12 Plates £10 10 0

or for 24 Films £11 5 0

ALSO MADE IN

LANTERN SIZE (3¼ sq.)

Fitted with Eastman Roll Holder carrying 70 exposers, £10 0 0

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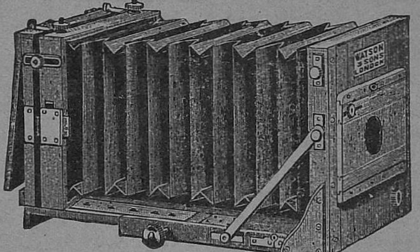

For Studio and Field. Made with Square Bellows and Reversing Back.

Prices, with 3 Double Slides:

½ plate, £9 12   Whole pl., £12 5   10 x 8, £14 0   12 x 10, £16 12 6

A Repeating Back can be fitted to this Camera for Studio purposes:

½ plate, £2 0   Whole pl., £2 10   10 x 8, £3 3   12 x 10, £3 10

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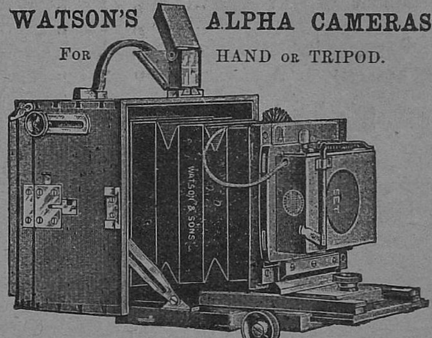
For HAND or TRIPOD.



No 2 Alpha Outfit.

Sizes	¼ plate.			5 x 4			½ plate.		
	£	s.	d.	£	s.	d.	£	s.	d.
Camera with double action front, double extending base, swing back, and rackwork focussing adjustment, and three double dark slides	6	10	6	7	1	6	8	5	6
Rapid Rectilinear Lens with Iris Diaphragm ...	2	17	6	3	2	6	4	0	0
Exposure Shutter	1	0	0	1	0	0	1	0	0
Finder	0	10	6	0	10	6	0	10	6
Best Solid Leather Travelling Case, with Lock and Key.	1	2	0	1	5	0	1	10	0
	12	0	6	12	19	6	15	6	0

Made in box form, of sufficient size to contain, when closed, the Bellows, Front Lens. Shutter and Finder. The front of the box falls down, and is held rigid and horizontal by a strut; the Camera is then extended along it to focus, a scale of distances is marked, but a ground glass is provided and can be used if desired.

Customers' own Lenses and Slides can also be fitted.

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Madras, Bangalore and Ootacamund.

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This is a new single solution developer prepared by ourselves after years of experiments and tests, and now we can confidently place it before photographers with a feeling that it will give entire satisfaction. For density and perfection in bringing up detail it cannot be excelled, and its perfect simplicity in manipulation has induced us to give it the above title.

In concentrated form 6 oz. bottle to prepare 96 oz. developer, Rs. **1-8.**

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Can be used over and over till strength exhausted.
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Hydrokinone	...	... " 1 " ...	1	0
Metol	...	... " 1 " ...	2	12
Amidol	...	... " 1 " ...	2	4
Rodinol	...	... " 3 " ...	1	10

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Do.	do.	¼ "	" ...	1	0

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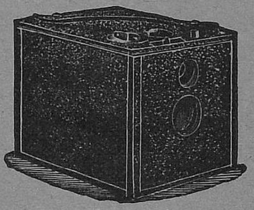
	Per 100 Rs.	A.	Per doz. Rs.	A.
Cream enamelled, gilt edge, C-D-V. ...	2	4	0	5
Do. do. Cab. ...	5	8	0	12
Do. chocolate line, C-D-V. ...	1	2	0	3
Do. do. Cab. ...	2	12	0	6
Plate sunk, grey, ¼ plate view size.	5	8	0	12
Do. do. ½ do. ...	6	8	1	0
Do. do. 1/1 do. ...	11	8	1	10
Do. granulated, ¼ do. ...	6	8	1	0
Do. do. ½ do. ...	7	8	1	2
Do. do. 1/1 do. ...	12	0	1	12
Grey classic, slip in, ¼ do. ...	—		1	2
Do. do. ½ do. ...	—		2	0
White enamelled, Oxford lined, ¼ plate ...	2	4	0	6
Do. do. ½ " ...	3	0	0	8
Do. do. 1/1 " ...	4	0	0	10
Olive green enamelled, gilt bevelled edge, C-D-V. ...	—		0	7
Do. do. Cab. ...	—		0	14

Albums.

For unmounted Photographs.

					Rs.	A.
Slip in pattern,	to hold	24	quarter plate prints.		1	8
Do.	do.	48	"	" ...	2	4
Do.	do.	24	half	" ...	2	0
Do.	do.	48	"	" ...	3	4
Paste Down,	do.	24	quarter	" ...	1	4
Do.	do.	48	"	" ...	2	2
Do.	do.	24	half	" ...	1	12
Do.	do.	48	"	" ...	3	4
Do.	do.	24	full	" ...	2	12
Do.	do.	48	"	" ...	5	0

Kodaks.



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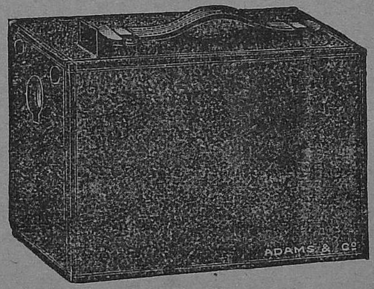

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Fitted with best LANDSCAPE LENS	...	51	8
Do. **R/R.** do.	...	83	8

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Bromide **B** quality	... ...	¼ size ...	0	10
Do.	... ...	½ " ...	1	8
Do.	... ...	1/1 " ...	2	8
Platino Bromide	... ...	¼ " ...	0	12
Do.	... ...	½ " ...	1	12
Do.	... ...	1/1 " ...	3	4

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Journal of the Amateur Photographic Society of Madras.

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CONTENTS.

	Page.
EDITORIAL NOTES—The Best Side of the Face 'Cooke Lense'—The Pennsylvania Academy Exhibition ...	61
OUR HOME LETTER ...	62
Diary and Confessions of a Duffer by C. S. M. ...	63
PROCEEDINGS OF THE SOCIETY ...	64
EXTRACTS—On Choosing a Lens—Composition in Figure Studies—Portraiture—Special Portrait Velox ...	65
EXHIBITS FOR APRIL ...	71
NOTES ...	71
RULES FOR COMPETITION ...	72

EDITORIAL NOTES.

AN article in *Wilson's Magazine* advises us on the choice of the right or the left side of the face in taking portraits. This article brings forcibly before us the necessity of studying our subjects before removing the cap of the camera. "Blocks" are given to illustrate the great difference there is in most faces between the two sides of them, in fact in some, the pictures are so different that they may be taken as portraits of brothers rather than likenesses of the same face.

Writing on a certain face the Author says, "the right side shews what I may call an "empty face," the left, is the characteristic side; in it especially we see whatever of geniality, of sweetness, and light, there may be in the disposition." He gives the following conversation between him and his sitter :—

"Do you mean to say that I have two faces?" 'Unquestionably,' I answered. Then he listened gravely while I told him of my discovery about the right and left sides. 'Now,' said he, 'I came here expecting to find only a photographer, but I have met a philosopher.' He continued in his dry way: 'I am not handsome at the best, and if there is a favorable side of me I hope you will present it.'

The author also gives an illustration of two photographs of General Tracey, who had lost his left eye, and in consequence had always had the right side of his face photographed :—

"Recently he came into my studio, and after I had posed him, I said, 'Why, general, the left side of your face is much the better of the

two; the expression of the eye is better.' 'I suppose so,' he replied; 'that is a brand-new one!' Now, in spite of this, if you examine these two pictures, taken respectively from the opposite sides of General Tracey's face, you will see that the left is the most characteristic, and that in both photographs the head is in precisely the same position. It is the point of view that differs."

The writer strongly condemns full face portraits and advises that they should only be taken three-quarters, or profile, as only in these two positions can the strong points of the face or the dome of the head be shewn, which are impossible in a front view. He says he has never seen a front face photograph, upon which he would agree to pass judgment as to a person's character.

TAYLOR, Taylor and Hobson are advertising in a small pamphlet some new lenses called the "Cooke Lense;" their principal point of perfection being that they define as sharply the edges of the picture as they do the centre. In ordinary lenses the edges of the picture fall off in distinctness. The pamphlet gives illustrations of, and reasons for, these defects, and explains how the Cooke Lense rectifies them.

THE Pennsylvania Academy of the Fine Arts makes the preliminary announcement that it proposes to hold under joint management with the Photographic Society of Philadelphia, during the Autumn of 1898, an exhibition of pictorial photography, to be known as the Philadelphia Photographic Salon.

Only such pictures will be hung as may be approved by a jury of selection composed of well-known artists and artistic photographers, whose certificate of acceptance will be the only award.

The exhibition will be held in the galleries of the Academy, from October 24 to November 12, 1898.

OUR HOME LETTER.

April 18th, 1898.

I HAVE lately been making some experiments with double coated plates, to ascertain in what respects they are superior to those of ordinary make. From actual experiment it may be said definitely that in the case of awkwardly lighted interiors, where, for example, a window is directly opposite the camera, they are quite unequalled on account of their absolute freedom from halation. The principle of double coating, it will be remembered, is that the bromine set free during exposure which cannot be absorbed by the first film, is taken up by the lower one instead of spreading, and being thrown back by the glass. The only British makers of double and triple coated plates are the Sandell Works, Ltd., of South Norwood, London, S.E. In their double coated plates, the upper layer, which is of the greatest possible sensitiveness, allows practically only the blue rays to pass; the lower layer is four times less sensitive, and swallows almost all the remaining light. In practice, double coated plates will be found better than backed plates, because there is far greater latitude in exposure. In outdoor work, halation, save in rare instances, is not so serious a difficulty, but even in the field where the high lights are extremely bright, a double coated plate is unquestionably an advantage, though less so than in the case of interiors. I alluded just now to the latitude of exposure possible. Practically it is almost impossible to overexpose a double coated plate. I have given five seconds and five minutes to the same subject, and although in the case of the five minutes' exposure, the negative was too dense to be printed without reduction, when properly reduced it gave a print identical with that of the five seconds' exposure, which was about the correct length of time. I strongly recommend double coated plates for all cases where halation is likely to prove a serious drawback.

Turning to other subjects, the photography of street scenes at night, initiated by Paul Martin, has been carried a step further by Mr. W. F. Smith of Bristol, who has succeeded in including figures in his pictures. His method, however, can scarcely be called strictly a fair one, though it is no worse than that of making instantaneous exposures upon sunlit views and treating them for moonlight pictures. He chooses a dull day, and with the rain coming down in torrents makes an exposure of about one-thirtieth of

a second. The position selected is inside a room having a window overlooking some thoroughfare. Now if the plate had been developed, a thin negative would have been the result, but this plan was not adopted. The camera was allowed to remain in position until the lamps were lighted, when a second exposure of a minute and a half was given. The finished result shows several figures armed with umbrellas, a cab stand, and dim outlines of distant buildings. There is fine scope, we are confident, for more work in this direction.

Ready sensitized post-cards have been very popular in certain quarters for tourists to send home examples of views they have taken. But such cards require very long washing, often a difficulty on the Continent. These disadvantages are easily done away with by using cards sensitized with ammonia citrate of iron, which can be prepared by the worker as they are needed. The following furmula gives an excellent composition, which costs but a few pence, and can be carried in a pocket flask.

Ammonia citrate of iron	3½ drs.
Potassium ferricyanide	2½ „
Water	3½ ozs.

This solution is applied, in the evening, with a brush to the back of any post-card, and is quickly dried in the dark. The following day it can be printed on from one's own negative, at the window of the hotel, and as the image appears in a few minutes, even though there is little sun, there is nothing more to do than to wash it in water, either in a bowl or under a tap. Neither toning nor fixing bath is needed.

Among new publications which will shortly appear may be mentioned Penrose's "Process Year Book," which will be turned out on a larger scale than hitherto at the price of 3*s*. 6*d*. This book gives a resumé of progress in the graphic arts during the past year, and is illustrated by many different processes. It is of exceedingly great interest to all concerned with photography, or the arts of reproduction. Messrs. Percy Lund, Humphries & Co., Limited, 3, Amen Corner, London, are trade agents.

Elliott and Son, the dry plate people, of Barnet, also announce a work, entitled "The Barnet Book of Photography," containing a large number of contributions by well-known writers, and well illustrated. Although consisting of nearly 300 pages, the book will be sold at the modest price of 1*s*. The publishing firm mentioned above are also agents for this manual.

MATTHEW SURFACE.

DIARY AND CONFESSIONS OF A DUFFER.

[THESE notes, from a diary of an amateur, came into my possession in a way both curious and interesting, but which would hardly be of any value if set down here. The writer, as he himself confessed to me, was at an *introspective* period of his life—a very unwholesome frame of mind for most men—when he delighted in looking at himself and his acts from an outside, or impersonal, point of view. Hence, as he explained, this diary is not strictly a diary, for it is eked out by remarks in the third person in brackets, whilst most of it is in the form of ejaculations, such as might be mentally uttered by any one —any one, that is, so weak in imagination as to require words to formulate his thoughts.

But this introduction is quite long enough, so I will only add that, in my opinion, Burnand's "Happy Thoughts" have consciously or unconsciously inspired the author as to the form of his diary far more than any fanciful and alleged introspective faculty.]

Monday.—Determined, with a view to a forthcoming photographic competition, to forage for a picture tomorrow. Remembered, after getting into bed, that the plates were not where they should be—in the slides.

Tuesday.—Can't go out without loaded slides, and my dark-room is only impervious to moon and starlight. Must insert plates to-night.

It was a great wrench, but I did it. Went to bed with a virtuous feeling of relief, that would have been complete had not doubts about the film-side intruded themselves into my wandering thoughts. *Query*—Are plates packed by the makers back to back, or face to face? It all depends on this. Having marshalled all the à *priori* arguments I could think of in favour of either conclusion, I left them to fight it out by unconscious cerebration and meanwhile fell asleep.

Wednesday.—Never thought "getting off" was such a business, but at last am jogging along in search of my picture, camera and everything safely stowed away in the cart by my side—at least I *think* everything, though whether I put the tripod screw along with the lens, or whether I took it out and laid it down for a moment intending . . . or whether . . . Confound it! let me think about the picture. "A Village Scene"—that is the title of the effort I am about to make. Here we are on the outskirts of the town. *Query*—Are outskirts a village? seems very dirty, must get something more ideally romantic. *(Goes on, nothing more romantic turns up)*. Now I seem to have come out on the other side. Must try back. Why do people stare so, and scowl at me? I'm not a plague officer. After all there doesn't seem to be anything suitable, and it's getting dark. These tropical afternoons *are* so short. Well I've done my best, better luck next time. *(Returns fortified by these considerations, and thirsting for a whisky and soda)*.

Thursday.—Am out again, determined to take the first possible object that could be construed as a village scene. Feel quite cheerful about the screw-question (or callous). It can only be there or not there.

Ah! here we are. I think this will do. Must be quick (*up goes the tripod*). Now the camera (*it is extracted with difficulty, and under the gaze of an expectant crowd*). Village scene appears to be rapidly assuming the aspect of village mob. Here's a new difficulty—too many living objects in the foreground (*in doubt, unrelieved by a useless discussion with a guardian of the peace, who only succeeds in converting the mob into an avenue of faces*). After all no screw, what a rel . . . pity, I mean. (*Returns camera to case in confusion, to the disgust of numerous small boys. Feels hot and uncomfortable.*)

Friday.—Woke up last night with a brilliant idea. Why not take picturesque servants' houses in my own compound? Feel more at home there. Pass very well as village scene. Resolved. (*Cheerful and full of confidence, he finds the missing screw, and selects a position.*)

Now, what exposure? Don't believe it really matters. Must hurry this through, or the cow will get in front of the old woman again, and the baby crawl too much into the foreground. (*Exposes, and drops the cap, but with presence of mind substitutes his hat*). There (*proudly*) it's done!

Saturday.—Felt too worn out yesterday, after getting solutions ready, to develop. However all right now. (*In the precincts of his bath-room, rendered light-tight, and also air-tight, he passes a half-hour of night-mare—results—a few blurred objects appear on the plate hovering in a dense fog*). Not a very great success I'm afraid. Can't be sure whether I over-exposed or overdeveloped, whether I shook the camera, or whether, after all, the plate was right way round in the slide. Resolved—must begin afresh next week.

C. S. M.

PROCEEDINGS OF THE SOCIETY.

MADRAS AMATEUR PHOTOGRAPHIC SOCIETY.

Monthly Meeting held at the Masonic Hall, Mount Road,

Friday, 6th May, 1898.

THE PRESIDENT:

MR. C. MICHIE SMITH,—*in the chair*.

PICTURES FOR THE MONTH.

Pictures of "Clouds" were shown by

H. H. THE ELAYA RAJAH OF TRAVANCORE AND MR. C. MICHIE SMITH.

NEW MEMBER.

Mr. H. Kelsall Slater was proposed as a member by Mr. C. Michie Smith, seconded by Mr. F. Dunsterville and elected unanimously.

DEMONSTRATION.

The pictures illustrating Joly's Colour Photography did not arrive from England in time for this meeting—the demonstration was therefore postponed until next meeting.

MISCELLANEOUS.

The President showed a very fine series of coloured pictures of "Cloud," from The International Cloud Atlas. These pictures, taken from actual photographs, embrace many varieties of Clouds and contain several very beautiful Cloud Pictures.

Mr. Dunsterville showed two transparencies on Wratten's ordinary plates which had been developed with Pyro and Acetone, the formula being

Pyrogallol	2 grains.	to each ounce of mixed developer.
Potass: Bromide	½ "	
Acetone	1 dram.	

The strength of the Acetone is not known, but it was obtained from Treacher & Co., Bombay. The exposure was the same as would be given for Pyro and Soda: development began in about 30 seconds and proceeded evenly until sufficient density had been acquired. The same solution would develop 3 or 4 plates apparently without any stain.

Mr. Dunsterville further showed *the remains* of two dozen stereoscopic transparencies returned to him from the recent Photographic Exhibition in Calcutta.

When sent from Madras in December 1897 he had packed each lot of 6 transparencies in one of Edwards' treble thick boxes and the 4 lots were then packed in a strong wooden box with plenty of packing and the lid screwed on to prevent breakage in opening.

The remains of the 2 dozen transparencies were delivered in Madras by the postal authorities very carefully wrapped up in a strong canvas bag: on opening the bag, the wooden box was found to have been smashed to pieces, 8 of the transparencies were hopelessly broken both cover glass and picture, while 4 or 5 others had only the cover glass broken.

The package was shown exactly as it came from the bag—there was no need to untie a string that had been wrapped round it, as the 7 or 8 packets of transparencies fell out of one end: they had been merely wrapped up in dirty bits of paper in lots of 2 or 3, no cardboard boxes had been used and practically no packing material of any kind.

How the postal authorities at Calcutta could have accepted such a wreck for transmission to Madras is a difficult matter to understand and how the Exhibition Authorities at Calcutta could allow exhibits to be sent back in such a disgraceful state is equally difficult to understand.

The Madras postal people of course repudiate any responsibility in *the matter*.

Mr. Dunsterville also showed some prints on the plain paper known as "Alfieri"—some were toned with gold and some with platinum—he further showed

some platinum prints from the same negatives for sake of comparison.

He further said he had obtained from Home a supply of the Novitas paper from which the film is stripped for lantern slides and transparencies, of the American Nepera Velox paper, of the Barnet P. O. P. and others, prints on which he would show at the next meeting.

NEXT MEETING.

The subject for demonstration at next meeting will be "Joly's Colour Photography."

The Picture Subject for next meeting is Foliage

The Picture Subject for July is "a Bird."

EXTRACTS.

On Choosing a Lens.

BY JOHN A. HODGES, F.R.P.S.

THE lens is, upon the whole, perhaps the most important part of a photographer's outfit, and its selection generally gives more trouble and anxiety than all the rest of the apparatus put together. In buying a lens, we have first to consider the kind of work which is to be undertaken, and probably the next factor of importance will be the amount of money that we are prepared to expend. The great majority of those who practise photography as a hobby or pastime, probably are not prepared to make any great outlay, and desire to do as much of their work as possible with one instrument. It is astonishing what may be done under such adverse conditions, but the photographer so circumstanced must necessarily be at times very heavily handicapped in his work. His position, indeed, will be much akin to that of a golfing champion condemned to play a match with only a play-club, instead of being armed with the regulation number of irons.

Lenses are specially constructed for particular classes of work, and it is obviously undesirable to put a particular type of instrument to a use for which it is not intended, or to blame the maker if, when used under such adverse conditions, it fails to give satisfactory results. Fortunately for the "one lens" fraternity, work of an extremely varied character can be performed with certain forms of lenses—particularly with that known as the rapid rectilinear or rapid symmetrical. This type of lens is certainly the most generally useful when it is desired to do as much work as possible with one instrument. On a former occasion when giving similar advice, the opinion of the writer was challenged, and the merits of the single lens were warmly advocated. It may be useful, therefore, to briefly sum up the relative merits of the two types. The single lens has cheapness in its favour, but it is much slower than the rapid rectilinear when stopped down sufficiently to produce an equal amount of definition. An ordinary rapid rectilinear will give critically sharp definition in the central portion of its field with an aperture of $f/8$ or even larger, but to secure an equal amount of sharpness with a single lens involves the stopping-down of the latter to about $f/13$ or $f/16$. A single lens, again, produces distortion of straight marginal lines, giving them a "barrel" appearance when the stop is in its normal position in front of the lens. It is true that if the focus of the lens is long in relation to the base line of the plate, the amount of distortion may be so small as not to be noticeable, but in ordinary practice lenses of shorter focus would probably be used, and then the defect would at once be manifest.

Now from these defects the rapid rectilinear is free, and therefore to those who desire to procure an instrument possessing a wide range of usefulness, we have no hesitation in recommending the purchase of a good rapid rectilinear.

With this advice we may dismiss the one-lens brethren (breathing in the general interests of photography the silent prayer that their numbers may rapidly become less), and turn to the consideration of the wants of those photographers who desire to purchase a lens for a special class of work.

Those who intend to confine their photography to landscape work cannot do better than select a good single lens, or rather, following the advice given in a recent chapter upon "angle of view," two or three single lenses, all, if possible, fitting into the same mount. For pure landscape purposes the single landscape lens is still unrivalled. When used with large apertures it gives a softness and atmospheric quality not attainable with any other form of lens. It must not, however, be supposed that sharp definition is not obtainable, for smaller stops will produce a degree of crispness that would satisfy the most exacting. A doublet is liable, even when used with full aperture, to produce an unnatural effect by the wiry sharpness of definition of the particular object focussed. We are now, of course, considering the matter from the pictorial point of view, for without being advocates of fuzziness, we think there are few, if any, exponents of pictorial landscape photography who do not aim at softness rather than extreme sharpness in their pictures.

If, however, the aim of the reader be to secure the maximum of sharpness and to produce landscape work of a purely topographical character, whilst he will be able to secure all the definition he desires with a single lens, he will probably find that a rapid doublet will answer his purpose still better, for the reason that with larger stops he will secure an equal amount of definition, and be able to give when necessary short exposures with a shutter.

A very interesting branch of work is the photographing of architecture, and some of the productions of those who have specialised in this direction rank among the most beautiful that have been produced by photographic means. Most photographs of this class have, however, been more noteworthy on account of the fine technique displayed, the crispness of definition, the marvellous rendering of detail, than for any purely artistic merit, though to this there are some notable exceptions. We do not ourselves see why such subjects should not be susceptible of a more pictorial treatment, and we hope some one will ere long demonstrate that we are right in our expression of opinion.

This, however, is somewhat of a digression, and turning to the purely optical side of the question, our advice to the photographer bent upon architectural work would be to purchase two or three "portable symmetricals." These lenses, whilst being light, and, as their names implies, portable, are exceedingly convenient in other ways. The whole series, representing about twelve different foci, fit into one flange. They work at about $f/16$, cover a fairly wide angle, and give exquisite definition. A photographer possessing two or more of different foci, may, by interchanging the combinations, secure additional focal lengths. This proceeding would probably not meet with the approval of the makers, but having on

many occasions used the lenses in this way, the writer does not hesitate to recommend the expedient. In combining two dissimilar combinations the longer focussed one should be placed on the front of the mount; and possibly, to secure equally fine marginal definition, it may be necessary to use a somewhat smaller stop than usual. The economy of such a method of working is obvious. For example, for working on half-plates, if lenses of five and nine inches focus are purchased by combining one combination of each, an additional focal length midway between the two can be obtained, and we shall have three first-class doublets for the price of two, of 5, 7, and 9 inches focus respectively.

If the very finest definition obtainable is required, and expense be no object, then one of the new flat-field lenses should be chosen. The writer is of opinion, however, that for ordinary purposes the beginner is not likely to derive so much advantage from their employment as might be anticipated. Depth of focus, or the power of securing sharp definition in different planes of the picture, can only be obtained by stopping down, whether the lens be an ordinary rapid rectilinear or one of the latest, and most approved, flat-field type. We would not, however, in expressing this opinion, be understood as intending to in any way depreciate the undoubted utility of lenses of the anastigmatic class; we only wish the average amateur to understand that the employment of a good lens of the older type will, so far as its optical properties are concerned, enable him to secure as much sharpness and depth as is desirable from, at any rate, a pictorial, and, indeed, technical point of view, it being for special classes of work, where the use of a flat-field lens proves so advantageous. But in purchasing let him buy a lens of modern make, for, good as earlier lenses of the same type may be, the introduction of the new optical glass greatly improved their optical qualities.—*The Amateur Photographer.*

Composition in Figure Studies.[1]

BY JAMES HAY.

THE subject of this paper is so extensive that it would be doing grave injustice were I to attempt to deal with it in one evening, let alone a portion of an evening. From the title of the paper some may very naturally expect me to deal with the various methods and styles of the figure painters of our own or other lands; but it is not my intention to do so at this time. Figure composition is a subject that, if properly treated, would require to be spread over a course of several lectures. It is not my intention even to enter the sacred precincts of the professional photographer's studio. This paper to-night will be a short one, and might more accurately be described as a plea for outdoor figure work.

On looking over the holiday work of my amateur friends, I have noticed that their collection embraces beautiful sketches of hill and dale, river scenery or architectural bits, but is totally devoid of the humanity characteristic of the district. On making the query, "Why didn't you photograph some of the people, and thus have a complete record of the place?" the reply usually is, "Oh, I didn't think of that!" It is in the hope, therefore, that this delightful branch of photography may more fully occupy the attention of amateurs in the future that I have penned the following lines.

Another interesting feature of outdoor figure work is that it does not interfere with your landscape work, because the very kind of light that you consider unsuitable for landscape is generally the most suitable for figure—by that I mean a gray day—one on which the amateur does not care to venture forth with all his belongings. Indeed, in practising in figure work it is distinctly desirable to avoid direct sunshine, unless when you wish to express movement, and require the subject taken instantaneously—so called. By the way, this word instantaneous suggests to my mind another of those rambling thoughts. The tyro would be safe to avoid subjects requiring such short exposures as a fraction of a second. This, I think, is an acknowledged fact, so that it does not fall within my sphere to enlarge on it, but simply remind the amateur of the axiom.

In a subject such as figure composition it is possible to lay down a goodly number of rules for the guidance of the art student, but in the present case, and in connection with a society such as ours, I feel it desirable to adopt a reverse course, and minimize or condense their number into three, giving you as a result the outcome of my own failures, so that when you get behind the ground-glass you may the more clearly remember them.

Rule I. is, study simplicity; Rule II., avoid strong contrasts; and Rule III., always have a principal object or feature in the picture.

These rules are pretty much after the manner of Faith, Hope, and Charity; and like Charity, the greatest and most important of the three is the last.

By Rule I. is meant the omission or withdrawing of all unnecessary details; leave out everything, in fact, that does not help to complete the picture. Amateurs, as a rule, have a tendency to overcrowd their pictures with unnecessary objects called details, which, instead of being a means of strength and power to the work, are the reverse.

Rule II. Avoid strong contrasts. By that you may be tempted to think that I object to strong contrasts in light and shade, such as you find, for example, in the works of Rembrandt, or the strength of contrasts brought about by using unequal proportions of developing solution. This, however, is not my meaning. What I really mean is the introduction into the composition of intense black and white, such as a white collar, a white apron, or the pages of a new book or newspaper. These simple illustrations will give you an idea of what is meant by Rule II.—Avoid strong contrasts. If you refer to page 503 of the *Amateur Photographer* for December 17, 1897, you will find a practical illustration of this error in the gold medal picture of "La Charité," by Miss M. Bell, in every sense a most admirable work—even in the reproduction—except the white collar. Some one may say, "Oh, you can get over that by dodging the negative." I grant you such may be the case, but not without an element of difficulty; and my advice is, avoid the cause, and thereby get a good negative that is independent of dodging. It is much more logical to prevent a disease than to cure it.

Rule III. is perhaps the most difficult to explain in words, and for that reason I propose passing round at the close of this paper one or two examples of work, and also showing a few on the screen. I might, while dealing with this point, refer you for further illustration to that beautiful diploma work in our own picture gallery at the Mound, by Robert Alexander, called "Wat and Weary," or to those other charming examples in the same gallery

1 From the "Transactions of the Edinburgh Photographic Society"

by Robert Macgregor and Hugh Cameron. I must, however, draw the line here, else you will be telling me that I am a stranger to the truth, because I said at the beginning of this paper that I did not intend to deal with the figure painters of Scotland or elsewhere. The only excuse I can plead is that they are outdoor figure studies, and happened to present themselves to my mind when jotting down these few remarks.

If this idea of a principal motive or feature has been correctly studied, the picture, when completed, ought to tell its own story, and convey to the mind a feeling of satisfaction. If, on the other hand, the work is just what you would call technically good, it will fail to influence our feelings. Burns very beautifully deals with this feeling in reference to his own works when he expresses the hope that, however humble his muse may be, it may "touch the heart;" and if our figure work, either in painting or photography, fails to do that, it fails in the highest sense.

Music and art have many points in common. A piece of music treats of one theme, a picture tells only one story, therefore there must be unity in a picture. Music is composed of notes; a picture of forms. But all sounds are not musical notes, neither are all forms picturesque, and, therefore, the artist must discriminate in the selection. Notes vary in duration, pitch, and intensity; forms vary in size, the shape of their boundary lines, and in their color. Notes are arranged with more or less regard to repetition, so must there be repetition in a picture. The notes in music are grouped according to a definite scheme; in a picture the various elements must be grouped to comprise some definite whole.

Having given these three rules, I would recommend you to begin with the study of a head, either an old man or old woman. Then proceed to deal with a single figure study, and when you have acquired a reasonable mastery of these, you may venture on the more ambitious and undoubtedly more difficult mission of composing groups.

In such subjects as age and youth, joy and sorrow, work and play, you will find material sufficient to keep your camera in active service for many years to come; and whether you are spending your holiday in that gray Galloway land, or by the historic shores of the Solway Firth, or again by the "Fringes of Fife," with its quaint East Neuk, or its not far distant neighbor the Berwick coast, or yet again amid our glorious Highland glens and no less glorious straths, you will find the drama of life being played in one or other of these themes. It is for you, then, to grasp the situation in a befitting manner, and give it a rendering worthy of the subject.

As it is just possible some present might like to make a more careful, or, as it is sometimes called, a more severe study of the subject, than this paper professes to be, it might be advisable to refer to the following works:

1. *Practical Hints on Composition*, by John Burnet.
2. *Theory and Practice of Design*, by Frank G. Jackson.
3. *The Elements of a Pictorial Photograph*, by H. P. Robinson.

These books will supply you with all the rules and diagrams necessary for a thorough mastery of the subject. It is possible that some members may have favorite text-books of their own, not quoted in this list. If that is so, I will be very pleased to hear them mentioned, and also their special features. On looking over the books in the Society's collection upstairs, I came across two very interesting little works presented to the Society by Mr. F. Dundas Todd, a former member. Mr. Todd, as some of you may be aware, is now editor of the *Photo Beacon*, so that his statements contain a considerable amount of weight. These books should be especially interesting to beginners, as they contain a large amount of practical information based on former experiments, and in not a few cases on practical failures.

I remember quite well when Mr. Todd made his first attempts in photography (we used to meet in George Street at that period), and his endeavors were very far from being, shall I say, "a big success." But he studied Burnet and Robinson, and several others, and also invited the criticism of his fellow-members in the E. P. S., and by that process, coupled with persevering industry, he attained to his present position in the photographic world.

Not only is it necessary to remember certain rules for outdoor figure work, but it is imperative to get suitable models, and in the getting of these there is an undoubted element of difficulty, and a considerable amount of tact and diplomacy is required to make the model a willing subject. In architecture and landscape you may place your camera twenty feet or twenty yards from the subject without it giving any indication of awkwardness or self-consciousness, but the case is vastly different when you deal with a figure or a group of figures. Even when using the hand-camera—which is sometimes preferable to the tripod—the difficulty presents itself. This recalls to mind an experience I had on the Fife coast. Noticing a fine little fellow, with bare feet and ragged trousers and beautiful wavy hair, standing at an open door—all the lines making what seemed a pleasing composition—I got out my Shew camera; but no sooner did the little fellow see the brass-mounted lens pointed at him, than he dived into the house, with a yell sufficient to frighten a Red Indian, and the exclamation, "Mither, mither, there's a man at the door wi' a wee brass gun, an' he's either gaun tae kill me or shoot himself."

One word in passing on the subject of backgrounds. All figure subjects must have a background—be it light or dark, simple or elaborate. And let me here observe that a background is a more important factor in the success of a picture than most people imagine. You would be surprised indeed to learn how often our leading portrait painters change and sometimes wholly alter a background, until they find it giving value to the work as a whole. Here again I would emphasize the one word simplicity; by all means study that in the selection of a background. For confirmation of this statement look at the portrait work of Sir George Reid and the late Sir Henry Raeburn, excellent examples of which are to be found in the National Portrait Gallery, and also at the Gallery on the Mound.

On looking over the *American Annual of Photography* for 1898, I came across a very excellent paper by Alfred Steiglitz, dealing with backgrounds for out-of-door portraiture, the perusal of which will supply you with much useful information, and not a few practical hints.

And now one concluding word on the pleasure of the work—I would rather not say a concluding word on its sorrows.

At every period of life, says Zimmerman, whether during the strength of our youth or the feebleness of age, the power of employing the mind in some useful or agreeable occupation banishes the dread of solitude, which is

as indispensably necessary to give a just, firm, and forcible tone to our thoughts, as a knowledge of the world is to give them richness and application. If there were in reality no more in the pursuit of the fine arts than an innocent amusement; if it were only one of those sweets that the Divine power has bestowed upon us, to render the good of our present being superior to the evil of it, or to render life somewhat more eligible, it ought to be considered as a bounty from Heaven, and to hold a place in our esteem accordingly.

Of one who is conversant with the fine arts, writes Addison: "He is led into a great many pleasures which the uninitiated are incapable of receiving. He can converse with a picture, and find an agreeable companion in a statue; he meets with a secret refreshment in a description, and often feels a greater satisfaction in the prospect of fields and meadows than another does in the possession of them. It gives him a kind of property in everything he sees, and makes the most rude and uncultivated parts of nature administer to his pleasures, so that he looks on the world, as it were, in another light, and discovers in it a multitude of charms that conceal themselves from the majority of mankind."

In a word, the love of art is
Friendly to the best pursuits of man,
Friendly to thought, to virtue, and to peace.

—*Wilson's Photographic Magazine.*

Portraiture.[1]

By Mr. Priestley.

I do not intend this evening to pose as a pedantic instructor, or as an absolute authority on the subject of photographic portraiture; neither can I within the limits of a short paper go into every minute detail of the subject, which is a wide one.

Rigid rules for portraiture are manifestly impossible. No two faces are precisely alike, therefore each face should be treated as a separate study if we are not to fall into a dreary commonplace method of work, and if we do not wish our work to be a monotonous series of repetitions. I shall, therefore, treat mainly of general principles, gathered from personal experience and from the writings of eminent portraitists.

A mistake which many fall into is in thinking that all there is to do in making a portrait is to place the sitter in front of a camera, anyhow, "quite natural, just as he is," with never a thought of arrangement. Most amateurs think it is the easiest thing in the world, until grievous experience, an accumulation of old glass, and the candid criticisms of their libelled friends and relatives convince them to the contrary. The fact is, that a very large proportion of all portraits produced (I speak, however, not solely of amateur work) are anything but things of beauty and joys forever.

Many of them are the most abominable things ever produced by any art, and the originals may be inclined to doubt wether their personal appearance is actually like what their preconceived notions led them to imagine. That this should be so is no fault of the photographic art.

A camera, lens and a multitude of chemicals are not the only essentials in the production of a photograph, any more than canvas, paint, and brushes are the sole requirements in the execution of a painting. In both cases they must be regarded simply as tools, whose proper use is to be directed by the artistic skill of the painter or photographer. It is not enough that a man should be able to produce technically perfect negatives and prints, so far as optical and chemical manipulations go.

To be a good portraitist, he should be able to seize upon and bring out the character, and not to produce merely a vacant and soulless transcript of his subject.

He should also learn sufficient of the rules of art, composition, and chiarascuro (and one cannot learn too much) as to have his pictures pleasing and harmonious, and yet to so conceal his art that nothing but perfect naturalness is observable. The first principle to be borne in mind, and the most important, is that the picture should be an easily recognizable likeness of the person represented. It should show a person in his proper character and as he appears in everyday life to his friends. A portrait, therefore, should be composed as simply as possible, avoiding too many or too showy accessories, as these tend to divert attention from the head—the principal subject—by attracting the eye of the observer. The attitude should be calm, without the least appearance of strain or artificial posing—one which is common to the individual, and which shows him or her to the best advantage. The more you strive for startling effects, and depart from perfect naturalness, the fewer successful pictures you will produce.

Without going deep into the subject of composition generally, it may be pointed out that the form of composition most generally suited to portraiture, both single figures and groups, is that of the pyramid; that is to say, that the principal lines of the picture, formed by the pose of the figure, the accessories, backgrounds, and draperies should tend to the pyramidal shape. All the lines of the picture should be well balanced, so as to support each other and give a general air of stability and harmony to the whole.

The head is the principal part and point of interest, and every line of the picture should be composed in relation to and leading to it. Nothing else in the picture should be so prominent, or it easily becomes obtrusive. Give the head the principal light, the sharpest focus, and the chief attention.

The first thing that a portraitist should learn is to observe his subjects, to make a quick analysis of each individual face, to sum up its beauties and defects, and to make a quick decision as to which view or views of the face will give the most correct and pleasing similitude to the original. Burnet says: "Every one who takes the trouble to reflect, must perceive that all faces contain two points of view—where the character is more or less developed—a profile and a front view, and the seat of a strong likeness lies sometimes in one greater than in the other. They must also perceive what is called a three-quarter view of the head, which gives the artist an opportunity of representing both, independent of which advantage it has greater variety in the forms and gives an opportunity of introducing a greater breadth of light and shade, and also of showing the ear, which is often a beautiful feature. A full face is very seldom so agreeable as one turned slightly away from the direct front."

Long experience by many artists has shown that the two sides of every face differ one from the other. Nature, in her infinite love of variety, never produces a face which is absolutely symmetrical.

[1] Read before the Leeds Camera Club.

Though this dissimilarity is very noticeable in some faces, in others it is only perceptible upon critical observation. Sometimes it happens that one eyebrow is rather more arched than the other. The eyes may be unequal in height, or may vary in size. The nose is rarely found in a straight line down the centre of the face. It is usually placed in a more or less oblique position to the centre line. There are numerous variations from regularity in the mouth, jaws, and chin; and the contour of the two cheeks is often found to vary to a considerable extent, one side of the face being at times quite concave, while a convexity exists in the other. It will usually be found, however, even in the most irregularly placed features, that one particular view gives a more pleasing and interesting picture than any other.

With all the irregularity of nature, every face has some good points, and the most commonplace features have beauties which it is the duty of the photographer to find out and faithfully portray. Strive to hide all defects, and give a proper prominence to a beautiful feature whenever you see it. The subtle charm in one face may be the expression of the eyes, the very soul and mind of the individual shining through. In another the vital essence of the portrait may be found in the intellectual brows or the forehead.

We may find the key to a character in a pair of lips, in the bold, assertive Roman nose, the piquant retrousse, or the classical Greek profile.

Never take a full-face portrait of a subject with a bald head, and never permit such a head to lean toward the camera, or you will be apt to give an exaggerated view of it which may amount to caricature. In the case of very high foreheads, it is often advisable to depress the chin, so as foreshorten the forehead, and give a more pleasing picture. Where the eyes are unequal in size take the larger one; the other eye, if in sight, will appear to be smaller only by natural perspectiveness. Similarly, if one eye is higher than the other, take the highest; the lower one will appear to fall away in quite a natural manner.

Blue and light-colored eyes should almost invariably be turned away from the light. Defective eyes and blind eyes should be turned from the camera, and, if at all possible, a profile portrait taken. Small, or partially closed, eyes should be directed to look upward, or, what amounts to almost the same thing, the chin depressed and the eyes turned in a horizontal direction, the object being to get the eyes opened as much as possible. Large, prominent, or staring eyes should be treated in a contrary manner. They should look to a lower point, this having a tendency to close the eyes somewhat. Deep set or sunken eyes require to be well-lighted from the front, and not too much top light used, or a deep shadow will be thrown by the brows, which hides them.

The nose, being seldom set quite straight on the face, often materially alters the character of the two sides of the face, appearing to be longer on one side than the other. Generally, the longer veiw—that is, the one in which the nose recedes from the camera—gives the best result, and it fortunately happens, in nine cases out of ten, that the nose and eyes agree in their deviation from absolute symmetry, making the same view give the best picture of both features. Retrousse or snub noses should be photographed from above, either by raising the camera and pointing down to the face, or slightly inclining the head towards the camera. If the head is allowed to be tilted backward, the shape of the nose is apt to be accentuated, or an undue prominence may be given to the nostrils. Round, flat, and broad noses are generally seen at their best when more or less in profile.

High cheek bones and sunken cheeks should generally be taken in profile, and should not have too much top light, or they will be unduly pronounced. That cheek which is the roundest should usually form the outline to a head, but to this there are many exceptions. Sometimes the less rounded cheek will portray the character better. The selection is a matter of judgment on the part of the photographer, and the general balance of all the features must be taken into account.

Old or wrinkled faces need not be too sharply or critically focussed, neither should a strong top light be used. Either of these methods, or both in combination, tend to exaggerate and bring into special prominence the markings on the face, and though it is an absolute necessity to preserve the likeness, a judicious subjection of these lines has a tendency to make more pleasing and, at the same time, faithful portraits.

A faculty of rapidly taking stock of a model is of the first importance to anyone who aspires to be a successful portraitist. There should not be too much experimenting, first with one pose and then with another. Nothing is so fatal to good results. Give your subject the impression that you know exactly what you are aiming at. Learn to see the finished picture in your mind before you expose the plate.

We will assume that the most suitable aspect of the face has been decided upon. All lines in the figure should be composed in relation to that position. Look to the general effect, to see that the picture is well balanced, all the lines having sufficient support. The head should be of easy pose, and balanced by the shoulders. See that the shoulders are level, or nearly so, especially in a bust portrait, for nothing seems to upset a picture so much as a lopsided shoulder. Do not crane the neck into such a position that it is an effort for the victim to keep it so, for, besides the usually ungraceful position which this involves, the effect on the expression is anything but beneficial.

The head and body should never be taken facing in exactly the same direction, especially if the view is a full face. Nothing, I think, looks so wooden and inartistic as the portrait of a person standing full facing the camera. There is a certain geometrical symmetry and stiffness, which is very unsatisfactory, to say the least of it.

The head should always be turned in a different direction to the body, and then, be the turn ever so slight, there will be a suggestion of life and movement, which cannot be obtained in any other way. For a three-quarter face, it is well to turn the figure quite in profile, or even to show a little of the back; or the figure may be full and the head turned away. Either position will give a lifelike and agreeable turn to the neck. The same method should be pursued in regard to a profile portrait, taking care that there be not too much stain on the neck, so as to pitch the head forward.

In the case of bust portraits, never let the sitter lean back, or in turning the head you will be apt to get certain broken-necked and hanging effects. Keep the body upright, and the posing of head will be a much easier task. The eyes, as a general rule, should go with the head. It is very disagreeable to see the eyes looking out of the

corners, or twisted across the face. The eyes of a full face—or nearly a full face—should look straight toward the camera, to a point slightly above it. If the head is turned to the right the eyes should go as much, or a little more to the right, but should never be allowed to turn back in the contrary direction to the head, or a shy or frightened look will be given.

I am not quite sure that I make my meaning perfectly clear on this point. Let me put it another way. Suppose the body to be half turned toward the camera, the face will be turned a little more in the same direction, and the eyes still further, looking nearly or quite into the camera. Always let the eyes go in the same direction as the head. Care should be taken that the camera is of a proper height in relation to the head. If it is raised too high the neck will be shortened, and the shoulders will appear to be raised. If it is too low the face becomes foreshortened from the chin to the forehead, and the nostrils are made unduly visible.

In single portraits the picture may be a bust, a three-quarter length, or a full length; whichever it is, the picture should be complete in itself. The figure should not be posed so that it appears to be part of a group, lacking proper support, and giving the observer an impression that something is lacking. It should also be incapable of having another figure added to it without injury. Every line of the picture should be an essential part of it. Few pictures probably come quite up to this, but an ideal will do no one any harm, in either photographic or any other work. Let the position of the figure be a natural and everyday one. Do not aspire after theatrical or strained effects till you are master of simple ones.

The majority of people who sit for their portraits are not naturally graceful, and during the operation of being photographed do not seem capable of feeling easy and adopting their natural poses and expressions. It is here that the skill of the photographer is shown in putting his subjects at their ease and in quickly noting a characteristic position. Do not be afraid of being considered commonplace because the position has nothing novel or striking about it. You need not learn a set of half a dozen positions and rigidly stick to them. There are hundreds of variations on any single pose, and these subtle and minute variations often give the key to the character and a force to the likeness that nothing else will. A photographer should observe the attitudes assumed by various people in every day life and be able to adapt them to the making of portraits. Of course, the possibilities in each subject should be considered before the position is chosen. Every figure is not capable of every attitude. The portly matron of fifty has a much less versatile figure than has the comely damsel of seventeen, and the former could not, having regard to the proper order and fitness of things, be depicted in many attitudes, which in the latter may be graceful and even strikingly beautiful. You cannot make a short and stubby person cross his legs as gracefully as a long and wiry individual, nor make an aged dame of seventy sit up as sprightly as a youngster.

Always be on the look out for beautiful poses, which are sometimes unconsciously assumed, and be quick to take advantage of them. Do not discard a position selected with or without premeditation by your sitter because it is one which is new to you. Take it if it strikes you as having a sense of completeness or picturesqueness about it, and even if you do not understand it at the time you will probably learn a lesson by studying the picture afterward.

I have spoken very generally about the subject of posing. It would be of very little value to give a set of poses, to set out a series of specific directions or plans of portraits —a man to be taken in this position, a woman in that, and a child in another. To do so would interfere with the proper exercise of the photographer's individuality, and would do more harm than good.

Sufficient has, perhaps, been said to advise the student what to avoid, and plenty of hints given which he may apply in such a manner as his personal taste may suggest.—*Wilson's Photographic Magazine.*

Special Portrait Velox.

FEW photographic introductions of recent years have met with so large a measure of success, or so well deserved it as the Velox papers manufactured by the Nepera Chemical Co., Nepera Park, N. Y. When first Velox paper appeared, the ready means it offered for making prints at home in the evening, by gas, oil, or electric light, won for it the enthusiastic support of amateur photographers everywhere. New varieties of surface were called for, and the introduction of a matt paper, Rough Carbon Velox, brought the specialty into universal favor among professionals. During the past year or two these papers have been placed on the market in France and England, and their popularity in those countries rivals that attained on this side of the Atlantic.

The peculiar point in Special Portrait Velox, however, is not its surface, but the latitude it offers in manipulation. Formerly Velox papers have yielded their best results with rather weak or soft negatives having plenty of detail. Used with harsh or strong negatives, the resulting prints lacked delicacy of gradation in the range from white to black. This shortcoming, in a measure, prevented Velox from reaching the fullest degree of favor among portraitists. Special Portrait Velox fulfils every reasonable desire in these details. It is adapted for use with strong negatives, and possesses sufficient latitude to give good prints from the average negative, with considerable latitude as to exposure. It gives, moreover, a greater range of tone than ordinary Velox.

The manipulation of Special Portrait Velox differs little from that advised for ordinary Velox. As we have said, strong negatives give the best results. The pictures print quicker, and develop more slowly than the older varieties of Velox, and the prints should be rinsed in water for a few seconds before being transferred to the hypo-soda bath. In the fixing bath they should be kept moving to insure uniform and thorough fixing, and for the avoidance of yellow-whites. With these simple precautions it is claimed that the permanency of the prints will be unquestionable. The amidol developer, according to the formula accompanying the paper, was used in the development of our prints.

The demand for Special Portrait Velox has so far exceeded the capacity for its production. Arrangements have now, we learn, been made by which the prompt shipment of orders as received is insured. We recommend the new paper to our readers with much pleasure and entire confidence.—*Wilson's Photographic Magazine.*

A Pyro-soda Developer for Architectural Subjects.

By John H. Avery.

A wish having been expressed by a number of *A. P.* readers or such a developer, I append the following:—

Make up as follows:

Pyro	1 oz.
Solution of sulphite of soda (see page 212) ...	9 „
Distilled water, to	10 „
	Label A.
Carbonate of soda crystals	$2\frac{1}{2}$ oz.
Hot distilled water, to	10 „
	Label B.
Bromide of potassium	1 oz.
Distilled water, to	10 „

In using a soda developer the student should bear in mind the following facts:

That in all cases where a plate has had a full exposure the results will tend towards greatersoftness than would be the case were pyro-ammonia the developer used. Therefore to gain approximately the same results one would obtain when using the larger a much larger percentage of pyro must be used, and the alkali added gradually and somewhat sparingly.

In developing an exposed plate with soda the image appears very quickly, and the worker is inclined to think the plates have been over-exposed. This, however, is not so, and as the development proceeds the image will be seen to gain strength, and at the same time the shadows will remain fairly clean.

Although the image appears quickly, the time involved in completing development is much longer than would be the case if ammonia were used.

Local treatment is quite possible, but the effect gained is not so noticeable, and the touching up of the image where under-exposed is more difficult to judge, owing to the slow working of soda.

Comparing the strength of pyro-soda as against pyro-ammonia, the following will be found nearly correct:—

Ammonia.		Soda.
1 grain pyro	equal to	$1\frac{1}{2}$ grains.
1 minim ammonia, 10 p.c.	„	3 minims soda carbonate, 25 p.c.
1 grain bromide ammonium	„	10 grains bromide potassium.

If the negatives are found to be very yellow after fixing, use a clearing solution made up as follows:—

Chrome alum	1 oz.
Hydrochloric acid	2 drachms.
Water, to	10 oz.

Immerse negatives for about two minutes, and well wash under tap.

By an unfortunate printer's error or oversight a mistake occurs in the formulæ given in my article on page 212 of The Amateur Photographer for March 18th. In order that the subsequent instructions given may be understood, the ammonia solution should be labelled C and the bromide B, *not* B and C respectively, as given.
—*The Amateur Photographer.*

EXHIBITS FOR APRIL.

April 1898 Meeting—*A Bromide Print.*

R. V.— "Waiting for Inspiration."—A well posed figure,very slightly over printed or developed.

C. M. S.— "At the Seven Pagodas"—A difficult subject, well photographed, the texture of the bromide paper being specially suitable for the rendering of the appearance of carved stone.

J. W. C.—A series of South African Views—on various kinds of bromide paper. On the whole these are a very good batch of prints, the best of them being the "Samplemousse Gardens" and "Grand Port."

NOTES.

TAKING VIGNETTES.

In taking vignettes if you place the vignetter you intend using over the ground-glass you will be able to get the sitter in exactly the centre of the vignette, thereby making the finished photograph much neater. This is a plan I always adopt, and I find I get much better results than when I used to do it by guess work.—A. D. W.

REMOVING CORKS FROM SMALL BOTTLES.

It is a tiresome matter to have to constantly remove the corks from the small bottles in which amidol, metol, etc., are put up. A handy and simple way of doing this is to get half-a-dozen screw-eyes, such as are used for hanging pictures, open each fresh bottle by screwing one through the cork, and let it remain there as a permanent handle until the bottle is empty. By this means, moreover, the contents are kept air-tight.—W. L. F. W.

THIN NEGATIVES.

To get a good print from a thin negative, proceed as follows:—Print on bromide paper at about two feet or more from a paraffin lamp, and use a fairly restrained developer, yet not so much as to make the pictures hard. Or, indeed, if the negatives are very thin, covering the frame with tissue paper would improve them. Since adopting the above plan I find there is no need to intensify.—L. T.

TO MAKE A LENS CAP FIT TIGHTLY.

Often a lens cap does not fit tightly owing to the velvet inside getting worn away, and a simple remedy for this is to make a loop of black thread and draw it through the edge of the cap and knot it so that when the cap is on, it forms a little more surface and the cap consequently fits tighter. The loop may also be used for slipping over the lens and preserving the cap when not in use.—G. A. F.

194236

COMPETITIONS.

(Open only to Members of the Society.)

SUBJECT FOR MONTHLY COMPETITIONS IN { JUNE.—*Foliage.* JULY.—*A Bird.*

SUBJECT FOR SPECIAL COMPETITION IN MAY "*The Gorgeous East.*"

RULES.

1. *Two Special Competitions shall be held, in each year, in addition to a monthly competition.*

2. *The Committee shall select the subjects for the Special Competitions, and notice of the selected subjects shall be announced in the Society's Journal in February and in July of each year. The subject for each monthly competition shall be selected two months in advance by the members present at the monthly meeting, and shall be notified in the next issue of the Society's Journal.*

3. *Pictures, &c., competing for Prizes at the Special Competitions must reach the Secretary by the last day of January and of May, and those competing at the monthly competitions must arrive in time to be shown at the monthly meeting.*

4. *Prizes will consist of Silver and of Bronze Medals, and of Certificates of Merit.*

5. *Not more than one Silver and one Bronze Medal shall be given at each Special Competition, and one Silver and one Bronze Medal may also be given at these competitions for excellence in copying, enlarging, lantern slides, or any other special branch of photography. One Silver and one Bronze Medal shall be awarded half-yearly to the exhibitors who obtain the highest and the next highest marks respectively at the monthly competitions. The number of Certificates of Merit granted at each competition is left to the discretion of the Judges.*

6. *A member may receive only one Silver and one Bronze Medal in the special, and one Silver and one Bronze Medal in the monthly, competitions, held during the same year; but should a member who has been adjudged a medal be disqualified under this rule from receiving it, he shall be given a Special Certificate instead, marked 1st or 2nd Prize.*

7. *A Special Committee of three members shall be appointed Judges by the General Committee to carry out, subject to these Rules, all arrangements connected with the competitions.*

8. *The Special Committee shall be appointed after the Annual General Meeting in January, and shall hold office for one year, and any vacancy occurring will be filled up by the General Committee.*

9. *The Special Committee shall decide upon the merits of the pictures, &c., sent in for competition, and their decision shall be final. The system of judging the monthly exhibits shall be by awarding marks, a record of which shall be kept by the Judges, the marks being totalled and the results declared half-yearly. For this purpose, only the three highest marks awarded at each competition to each competitor shall be recorded, but not the aggregate marks gained by each for a number of exhibits.*

10. *If any member of the Special Committee is a competitor, the General Committee shall appoint a non-competing member to act as Judge at that competition instead of the competing member.*

11. *No exhibit shall compete twice, but pictures, &c., already exhibited elsewhere, may be sent in for the competitions.*

12. *Lantern slides sent in for competition shall be in sets of six, and shall be judged upon the screen.*

13. *The Special Committee shall not award any Prizes or Certificates, unless they consider the exhibits to be worthy of such distinction.*

14. *Each competing exhibit shall be the entire work of the exhibitor, and when sent in shall be accompanied by a Certificate in the annexed form:—*

> "*The (1) Arranging, (2) Exposing, (3) Developing, (4) Retouching (if any), (5) Printing and (6) Trimming and Mounting were done by me without assistance.*"
>
> ____________________
>
> *Member, A. P. Socy. of Madras.*

15. *All pictures for the Special Competitions shall be mounted, and may, at the competitor's option, be framed but not glazed. Those for the monthly competitions need not be mounted, but should be trimmed.*

16. *Each competing picture should have a name or title, which should indicate the nature of the subject.*

17. *No competitor shall be allowed to send in more than six pictures to compete for any particular Prize, but the same member may compete in all branches specified in Rule 5.*

18. *The pictures gaining 1st and 2nd Prizes at the half-yearly competitions, and the best pictures sent for the monthly competitions, shall, when practicable, be reproduced in the Society's Journal.*

19. *To give up-country members an opportunity of seeing the competing pictures at the special competitions, the pictures shall be circulated to all members of the Society, not residing in Madras, who apply to see them. As this arrangement can only be carried out by the cordial co-operation of the members themselves, they are expected to forward the pictures without delay to the next member, and to send one of the accompanying post-cards to the Secretary, so that by this means the progress of the pictures may be traced.*

List of Members whose Dark Rooms are available for use by Members of the Madras Amateur Photographic Society.

T. P. S. NAGARATNAM, 47, Malayappen Street, Black Town.
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J. CHOKANNA, AMILDAR, Bowringpet, Mysore State.

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NOTICES.

Members of the Madras Amateur Photographic Society are permitted to use this column free of charge for two insertions of each advertisement—all subsequent insertions of the same being chargeable at 2 annas a line. When an advertisement becomes liable to this charge, it will not be inserted unless a postal order or stamps to the value of the charge are previously sent, addressed to Graves, Cookson and Co., Scottish Press, Mount Road Branch, Madras. Advertisements received up to the 5th of each month will be inserted in the next issue of the Journal; those received after this date will be held over for the subsequent issue.

Subscribers, and others who are not regular dealers may make use of this column for advertisements by paying at the rate of 3 annas a line.

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N.B.—The Journal is issued on the 15th of each month, and is posted free to members of the Madras Amateur Photographic Society.

Entrance Fee, Rs. 5.—Annual Subscription *for Resident Members, Rs. 15; for Up-country Members, Rs. 12. Members joining after 30th June pay Half-year's Subscription.*

Candidates for Election—*should be proposed by one member and seconded by another; and they will be ballotted for at the following meeting.*

Ordinary Meetings—*of the Society are held on the first Friday of each month at 6 p.m. and members are at liberty to introduce visitors.*

Letters to the Editor—*should be addressed care of Messrs. Graves, Cookson & Co., Scottish Press, Mount Road Branch, Madras.*

Letters to the Honorary Secretary—*should be addressed to S. Jackson, Esq., care of Messrs. Binny & Co., Madras.*

Letters to the Honorary Treasurer and Remittances—*should be addressed V. G. Lynn, Esq., care of Messrs. Best & Co., Madras.*

Communications regarding the issue of the Journal—*should be addressed to the Publishers.*

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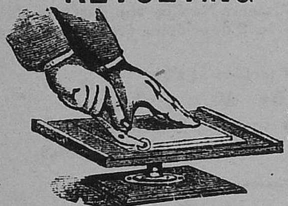

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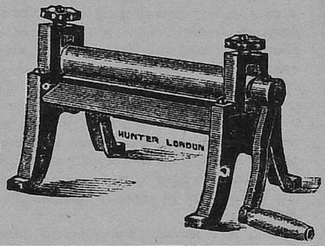

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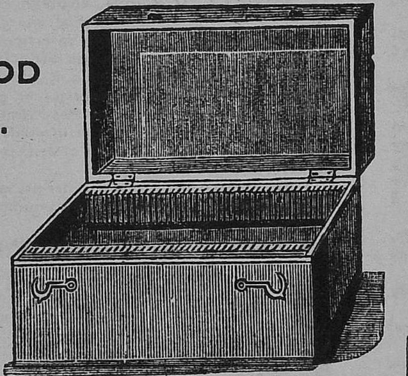

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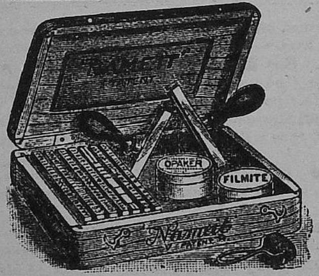

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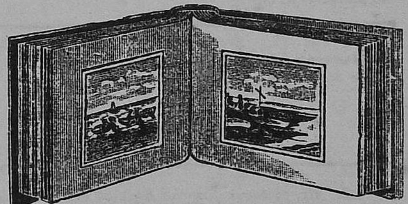

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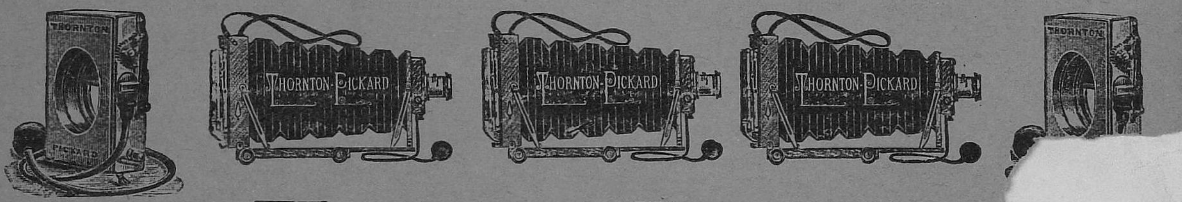

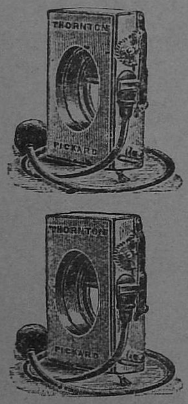

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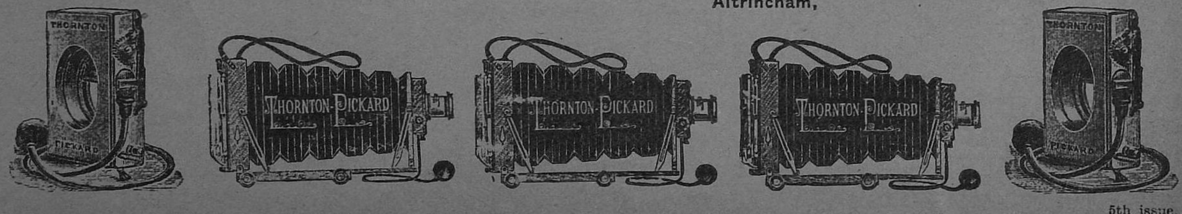

5th issue.